

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Mr. Booth's engagement at the Fifth Avenue Theatre has proved gratifyingly successful in a pecuniary sense thus far. The houses have been only limited by the capacity of the auditorium. And the enthusiasm evoked by the tragedian's splendid acting is described by no other word than remarkable. Every night he has been called before the curtain again and again and cheered to the echo.

On Wednesday of last week Coleman's play, *The Iron Chest*, was given for the first time in many years. The piece itself is sombre and unattractive; the dialogue is stilted, and there is little truth or nature in the plan of the work. But the leading character is one with which a master of dramatic effect like Edwin Booth can produce strikingly impressive results. Sir Edward Mortimer is a repulsive part, and the actor who essays it successfully must emphasize those repellent characteristics. And yet Mr. Booth, while not deficient in this respect, at times gives to the proud, conscience-ridden central figure of the play a pathos and a depth of feeling that do much to efface the harsh and forbidding outlines of the character. In the last act he did some marvellously powerful work. It was art and realism cunningly blended. His death scene was a thrilling and superb piece of acting. The Museum company rendered tolerable support. *The Iron Chest*, however, is so nearly a monologue that the lack of efficiency on the part of those surrounding the star was not especially noticeable. Edwin Arden played the difficult part of Wilford very well, while Charles Kent gave a faithful picture of the senile and tiresome Adam Winterton. Regina Dace was pretty and intelligent as Helen. Here praise must end. *The Iron Chest* is likely to enjoy toleration only so long as Mr. Booth chooses to appear in it. While the play is stupid and replete with defects of the pump-handle period of dramatic literature, the tragedian's impersonation is something that cannot fail to delight his myriads of admirers.

On Friday evening a large audience gathered to see *Macbeth* performed. This is the one character of the many in Mr. Booth's repertoire in which we like him least. True, he gives a scholarly and picturesque embodiment of the Scottish chief, but *Macbeth* is not susceptible of poetic treatment, and therefore it is largely without the limits of Mr. Booth's field. To be dramatically effective it must be entrusted to an actor with whom vigor and energy are ready at command. Mr. Booth's best work on this occasion was done in the banquet scene. The audience seemed thoroughly delighted with the whole portrayal, and frequently called the star before the curtain. Mr. Barron made a very excellent Macduff. Miss Clarke's Lady Macbeth was merely what is called a "straight and reliable" interpretation. It conformed with tradition and was throughout respectably correct.

In *Hamlet* our public seems to prefer Edwin Booth above any of his other roles. He is certainly the *Hamlet par excellence* of the age. His intellectual, classical performance has withstood all rivalry—it is the modern ideal of the play-goer and the Shakespearean student alike. After the most villainous exhibition Mr. Irving recently made at the Star Theatre in the character, it was a delight once more to witness Mr. Booth's clear, incisive, graceful and scholarly representation, which charms the eye and entrances the mind. Never has he given the role better performance than at the Fifth Avenue on Monday evening. The spectator sat spellbound by the magic of his voice, the exquisite grace of his bearing. It was the melancholy Prince, indeed—the reflective, vacillating, high-strung creature selected to perform a mission which he has not the courage to fulfil. There are the elements of dignity and courtesy, even in his most troublous moments, which befit the noble birth and noble mind of this sweetly, sad and meditative nature. But again and again have the beauties of the characterization been pointed out, and we should be only covering frequently traversed ground to enlarge upon them further. In a few minor details Mr. Booth has altered his performance—so slightly, however, that its original purpose and conception is not affected. In the scene where Hamlet swears his friends to secrecy concerning the appearance of his father's ghost, he first exacts the oath upon his sword,

the blade of which has previously been buried in the stage. In the second and third acts he wears a black gown reaching to the heels, split at the sides and girdled at the waist. The garment is picturesque when the actor is in repose, but in his moving moments it presents a very awkward appearance. In the closet scene, after the Ghost has appeared, his speech becomes subdued and tremulous as if with the consciousness of an awful duty left unfulfilled. In the end he dies at the back of the stage near the throne, instead of down near the right first entrance—as formerly. These few changes we have noted will indicate the minor nature of the majority. Mr. Barron was the Ghost. He did not read the lines impressively—his tones were altogether too soft and human. When he spoke of his wrongs there were tears in his voice. We are not used to a Ghost of this sort. The King was intelligently performed by Mr. Kent, who was handicapped, however, by a very wretched vocal organ. Alfred Hudson's Polonius and George Park's Laertes were indifferent efforts. Blanche Thompson was very sweet and winsome as Ophelia.

On Friday night Mr. Booth will be seen as Pescara, in *The Apostate*, and the matinee on Saturday is to be given over to Don Cesar de Bazan. On Monday Richelieu.

A Cold Day When We Get Left was presented at the Fourteenth Street Theatre on a very cold night, and in spite of the opposition of Old Boreas and Jack Frost drew a well-filled house. The Cold Day was thoroughly enjoyed by the audience. It is a rather rough farce-comedy, gotten up to produce laughter. The author has furnished a warp upon which is woven a lot of specialties, and the outcome is vari-colored. Like all of its class, the plot is not worth mentioning.

The fun rests upon Frank Wills, Charles Burke and Hattie Arnold. Mr. Wills played a Dutchman, Jules Erminecker, that was strongly suggestive of Bonnie Rannels. Although many of his gags and speeches permeated the house with the odor of boiled chestnuts, he created a good deal of fun. Charles Burke assumed the role of William Green, an elderly, flirting husband, and ably seconded Mr. Wills in the fun-making. Hattie Arnold, as Mrs. Captain Keeler, disguised as a dowd to detect her husband, caused much amusement. Her singing was a feature of the evening. Fanny Wentworth, as Rebecca, Jules' sister, played dashing, and sang a selection that called forth numerous encores. Frank Girard played a sea-captain, and rang upon nautical phrases with good effect. His make-up as Father Neptune was excellent. Harry Standish appeared as Potash, an overdrawn photographer. The part gave him few opportunities. Ernest Havens, George W. Earle and Lizzie Hight, in the remaining characters, added more or less to the fun. The stage—a ship scene in the last two acts—was well set.

Next week, the Carleton Opera company appear, opening in *The Drum-Major's Daughter*.

Nat Goodwin had a large audience at the Grand Opera House Monday evening. He gave his capital imitation of Irving as Mathias in *The Bells* with much success, and as Bilzard in *Confusion* convulsed the house throughout the three acts of that very comical comedy. Messrs. Reynolds, Coote and Seabrooke, and Misses Waters, Weathersby and Delaro rendered capable support. Next week the patrons of this place of amusement will have an opportunity of seeing Gus Williams as Captain Mishler.

The Third Avenue Theatre reopened as an English theatre Monday under Tony Pastor's management. An Adamless Eden was the bill. It drew a large house composed of the sterner sex almost exclusively. Venie Burroughs, Marie Sanger and Topsy Venn received several encores. The female leader of the orchestra was very funny. To quote the words of a spectator in the neighborhood of our representative, "She seems to have an idea of her own as to how the whole show should be run." R. G. Morris' Kindergarten will be seen here next week.

Julius Caesar was substituted for Francesca da Rimini at the Star on Monday night by Mr. Barrett. Cassius is one of Mr. Barrett's best characterizations. Mr. James' Brutus is a dignified and manly impersonation. The tragedy is mounted in a style beyond that to which we are generally accustomed. The mob, represented by about sixty of the Lyceum scholars, lent a good deal of effect to the scenes wherein the turbulent Roman citizens appear. Their energetic and earnest co-operation was quite a feature.

The Wages of Sin was greeted by a very large and very clamorous audience on Monday at the People's. A powerful melodrama of this description is sure to be fully appreciated in the Bowery, and this was no exception. Messrs. Maubury and Overton and Agnes Booth were well received. Mr. Overton, as the villain, was complimented by some wholesale hissing at various points of the play. Next week, *Bunch of Keys*.

Dreams was seen at Niblo's Monday by a goodly gathering. There was an abundance of laughter and applause excited by the performance. The piece was capably done. Messrs. Kruger, Coote and Harold were ex-

cellent—the first-named, of course, being the chief occasion of mirth. Hattie Richardson's singing was very good. There are few "chestnuts" in the dialogue of *Dreams* in its present form. May Blossom will bloom here on Monday.

Mr. Daly's company has for some time been preparing for the comedy that is destined to succeed *Love on Crutches*, but that delightful piece still attracts and it is likely to remain on the bills a good while. It will not be long before the rooth representation will be celebrated.

Tony Pastor's Theatre is always a popular place of resort. This week a bill is presented which introduces a large number of specialists and presents many enjoyable features. Prominent among the attractions is a funny sketch called *Maloney's Visit to America*.

The New Park Theatre has never enjoyed such liberal and steady patronage as has marked it since Harrigan and Hart made it their temporary headquarters. McAllister's Legacy is proving a bonanza. It has been "licked into shape" and is now productive of almost incessant laughter.

The Private Secretary runs bravely onward at the Madison Square with no signs that the public are tiring of its humorous features. The cast is admirable; such changes as have latterly been made in the minor characters have had a beneficial effect.

The Union Square company are busy rehearsing the new play which is to follow *Three Wives to One Husband*. It will embrace the full strength of this admirable organization. *Three Wives*, however, seems yet to have a long lease of life before it, for its laughable incidents are nightly enjoyed by goodly gatherings.

The 150th performance of *Adonis* was celebrated at the Bijou Opera House last night. There was a large house present, and the burlesque "went" with its accustomed success. During the evening Mr. Dixey was presented with an oil painting of *Adonis* in the director's dress.

Victor Durand is drawing large and fashionable audiences to Wallack's Theatre. Impulse will be the following attraction, but the chances are it will not be brought out within a month.

The Musical Mirror.

Koster and Bial offer many attractive features to the patrons of their favorite musical resort. The Arabs are still retained, together with many specialty artists. Vanoni sang with her usual *clat* on Sunday night.—Apajune is drawing excellent houses to the Casino.—The Standard Theatre will have its formal opening this (Thursday) evening. The press representatives have been invited, and special features will make the affair one of more than ordinary enjoyment.

London Gossip.

LONDON, Jan. 10.

There are dramas not down on books as such. There are sorrowful one-act plays with powerful situations in which are real "climaxes." One of yesterday is the scene of the Empress Eugenie at Chiselhurst. It was the twelfth anniversary of the death of Napoleon III., and the world-renowned widow, accompanied by her suite, paid her usual visit to the imperial mausoleums at St. Mary's Church, Chiselhurst. There was a grand mass for the dead, and then the childless widow sprinkled holy water over the tombs of her son, the late Prince Imperial, and his father, the Emperor, also reverentially decorating them with wreaths of choice white flowers. Then she sorrowfully returned to town, en route for Farnborough. In France the anniversary will be kept after the Feast of the Epiphany. Chiselhurst is only a short journey, about an hour or so, from London, and it is a very beautiful place. There the Empress goes often, poor, grief-stricken gentlewoman, who has played so well in life's comedy, tragedy and melodrama, even its farce. Alas! Now she does one act, emotional parts, too realistic to be well for her, all in the midst of the time of Twelfth Night revels in gay Paris.

Twelfth Night; or, What You Will. In London Augustus Harris "willed" that it should be as mad and merry as could be, for on Twelfth Night is the "Baddeley Celebration," to which Mr. Harris politely invited me, to take part in the cutting of the cake and other festivities, at old Drury Lane Theatre. In 1794 Baddeley, an actor at Drury Lane Theatre, died, and by his will, among other curious bequests, left "One hundred pounds, three per cent. consolidated bank annuities, to purchase a Twelfth cake with wine and punch, which the ladies and gentlemen of Drury Lane are requested to partake of every Twelfth Night in the great green-room." Thus reads his will for the ceremony to crown the Twelfth Night after the Christmas Day. But when he died there were few actors in the Drury Lane regular company. Now the pantomime enrolls hundreds. However, Manager Harris keeps up the custom, while conscientiously devoting the interest of the money to the purchase of a splendid "plummy" cake and punch, he adds to this a banquet on his own account to which

he annually invites the cleverest literary and dramatic people in London town.

Last year I "Twelfth Nighted" in Paris, but this year I was here to join the merry guests through Mr. Harris' courtesy. Nearly 700 invitations were issued. It is easier to tell who all were not there than who all were. At exactly midnight the great front doors opened. I had only an invitation for myself, irrespective of an escort. However, I dashed down in a hansom cab, in an evening gown, and walked in feeling pretty much like a frightened cat in a strange garret. At once, however, a cheery voice greeted me, and there stood that clever journalist, young Will Chapman, always the best friend and the jolliest of the boys about town. He took me under his care directly, and we had a merry chat while waiting for the curtain to rise, seated in the stalls. Of course, in ten minutes I espied Howard Paul; Austin Brereton, "Pendragon," of the *Referee*; "Latey," of the *London News*; that amiable bear, Tom Barrett Whitefoot, of the *Sportsman*; that London "Autocrat of the Breakfast-table," "Archie McNeill," who writes as well as he talks, and with whom every woman in London who knows him is a bit in love, and who yet remains "fancy free"; Anderson of the *Telegraph*; Beatty Kingston, the hardest worked press writer in London, and—but, stop! They were all there, and we all chatted in turns, and even Lord Lonsborough, tall, aristocratic, and looking a trifle warm in his seal-skin coat, chatted agreeably with Barry Whitefoot and the subscriber, anent horses, races, America and "sich-like." At last the curtain, after an overture, rose and Mr. Fernandez, invited everybody to come on the stage, ascending, by the temporarily constructed side steps, to the Moorish scene on the stage. Once there he made a delightful speech to the guests and said to begin, "My friends, in the words of the clown of the pantomime, the echoes of whose merry voice still fills the nooks and crannies of the stage, 'Here we are again.'" Then after a short and happy description of the ceremony to be once more kept, he stabbed that delicious cake, made by the great Reading firm, Messrs. Huntley and Palmer, "biscuit-makers to the Queen." He requested that the memory of Baddeley be drunk in silence, and explained that Mr. Harris had liberally provided for all employees of the theatre as was originally requested. Well, everybody had a slice of cake, and silently drank to the memory of the amiably eccentric Baddeley. Then everybody feasted and made merry. Charles Wyndham made a delightful speech. George Giddens flirted with everybody. Harris (manager) replied to Wyndham's speech, and when a wag asked "What do you think of the Drury Lane pantomime?" he said, with a wink and half whisper, "Demmed fine." Then he was cheered, ditto his brother, ditto Wyndham. Then the stage was cleared and every one danced to the fine music of the orchestra. Madame Annie Conover was there and enjoyed herself immensely. It grew to be three o'clock, yet every one kept on dancing. I left at 3:30, and they were still at it, and I hear kept it up until 6 A. M. But everybody was merry, not reckless, and the evening was the most successful "Baddeley" on record, while the ladies' gowns were bewildering in their charms, even Georgina Weidon appearing in a ravishing art gown of plum-colored (nearly black) satin. Rev. Stewart S. Headlam, of the Church and Stage Guild, was there, and the quizzical Copstone said to me on the quiet: "Yea, verily, thus do Church and Stage meet! See the dominie with yon actress of the Vaudeville company."

Speaking of Twelfth Night, in remembrance of this, also of the New Year, The Babes, at Toole's Theatre, present a souvenir this week to buyers of matinee stalls and dress-circle seats, in the shape of a cabinet photograph of Alice Atherton, in a neat case, with a fanciful picture of two children. They are coining money, and Americans as well as other people are glad. In the meantime many of the theatres are largely given up to pantomime. "For men may come and men may go, but pantomime goes on forever," to paraphrase Tennyson. "Twelfth Night," however, comes "but once a year," like Christmas, and so "what you will" the Londoner waxes merry, and I beg to wish you as merry a time in Gotham, theatrically, as the London stage now enjoys, in this semi-carnival reign, nowhere as well conducted as it was last Tuesday night, Jan. 6, on the boards of Drury Lane.

Luck in Horseshoes?

There is a tradition prevailing among the profession, or a certain class of the profession, that the horseshoe guarantees, when placed in a commanding position, good luck. The use of iron has also been employed as a promoter of profitable weight when imbedded in hay-bales.

We have also a memorable representative of the metallic talisman in the great champion of the middle ages, Götz Von Berlichingen, the hero of Goethe's drama of that name. A bold, restless and reckless warrior, Götz had lost his right hand in battle, and supplying its place by an iron one, was thence called Götz of the Iron Hand.

This illustrious example, as appears by recent developments, has found a copyist in our own times with a slight difference. The modern knight whose castle reared its bastions in the interests of liquid hospitality on a cross-highway near the banks of the East River, held that fortress as a retired prize-fighter.

In that character our Gotham Götz had gained not a little renown as a hard hitter, which brought about him a great throng of admirers on the full cry, when one day it came to light that the fictitious Hercules was in the habit of putting a heavy horseshoe in each glove. And such is chronicled as the most notable item in his obituary, which has just now appeared in the journals of the day.

We are inclined to think that this method of infecting the blood with a potent tonic is not without parallel even in the theatre, and that many a telling hit is made both in the drama and its acting which derives its force, not from the honest use of natural power, but from a factitious "horseshoe in the glove."

There is no truth in the report that Manager Palmer intends to make wholesale discharges of actors in March. Only certain of those whose contracts expire will be dispensed with.

Professional Doings.

—The Orphan Asylum Benefit netted \$9,400.

—The Bunch of Keys will shortly be produced in Australia.

—Mazanovich is preparing the scenery for Nanon at the Casino.

—Bronson Howard is rewriting Baron Rudolph for the Knights.

—Heinrich Conreid is expected to arrive by the *Elbe* on Sunday next.

—The Martens Trio are singing in a music-garden in San Francisco.

—Gasparone is in rehearsal at the Thalia Theatre to follow Nanon.

—Hazel Kirke had a successful opening in Chicago on Monday night.

—Burr Oaks will be kept on the road, but Walter Bentley will retire.

—D. G. Longworth is in delicate health and will not travel for some time.

—John A. Mackay is having a new play written to replace *A Bottle of Ink*.

—Captain Thompson will design the costumes and scenario for Bottom's Dream.

—Vernona Jarbeau joined Rice and Mackay's company at Washington on Monday.

—Annie Robe, Effie Germon, Rose Coghlan and Osmond Tearle will appear in Impulse.

—H. J. Eaves supplied all the costumes for Lawrence Barrett's revival of *Julius Caesar*.

—Harry Vaughn clings to Kentucky. He is playing it this week at the National Theatre.

—W. J. Davis will remain at the Columbia Theatre, Chicago, under Hill's management.

—David Hayman will represent his brother's California interests in the East next season.

—All the California theatres have recently experienced a gratifying improvement in business.

—Raymond Holmes has an offer to go to England next season. He will probably accept.

—George Cooper, author of "Genevieve, Sweet Genevieve," has written several new songs.

—Lilly West has returned to town. She will join her husband's company shortly to be formed.

—Emma Hanley joined Rice's *Bottle of Ink* company on Monday for the remainder of the season.

—Frank Weston and Effie Ellsler open their season in Philadelphia early in May with a new play.

—Last night (Wednesday) the 130th performance of *Adonis* was given. Souvenirs were distributed.

—S. P. Norman will have sole charge of the Margaret Mather tour next season for John M. Hill.

—Complaints are many and loud that the salaries of Rice's *Bottle of Ink* company are far in arrears.

—Edward Taylor says that he will open his season with William Carroll as star about the middle of March.

—La Fille du Tambour-Major will be the opening opera of the Carleton company at the Fourteenth Street Theatre.

—The Comedy Theatre, which was to have opened on Tuesday, is closed all of this week, as Ixion is not quite ready.

—Elsie Gerome, a clever actress, not long in the profession, is playing the leading part in *Three Wives on the Road*.

—The heroine of *Caprice*, Minnie Madden, will probably play all Summer, dates having been made for the hot months.

—It is said that Edward E. Rice and N. C. Goodwin have arranged to put a burlesque company on the road next season.

—S. Henry Pincus has been specially engaged by the Madison Square to play Alfred Klein's part, Buttons, in *The Rajah*.

—Emma Jones (Mrs. John E. Ince) has created a fine impression in the role of Minnie, in *Fantine*, at the Boston Museum.

—The printing and lithographing firms are feeling the effects of the present theatrical depression. Present orders are very small.

—George Towle and Helen Jenniss have left the *Bottle of Ink* company and gone South with the New York Ideal Opera company.

—A troupe to be known as McNish, Johnson and Slavin's Minstrels has been organized in San Francisco, and will start out about August 1.

—Lillian Hadley declined to continue playing Ruth Herrick with the re-organized In the Ranks company because they wished to reduce her salary.

—Frank Carlyle, who has been playing Henry Marsland in *The Private Secretary* on the road, returned to town last week, having left the company.

—Linda da Costa, the child prima donna, about whom the authorities made trouble has been engaged to sing at the Eden Musee afternoon concerts.

—Manager Duff postponed the formal opening of the Standard from Saturday last until this evening. *A Trip to Africa* has now been running for six weeks.

—Of the Thropp family, Charley is with Ristori, and Florence is specially engaged by Townsend Percy to play in Ixion. Mr. Percy is well pleased with her.

—William Emerson is said to be negotiating for a lot on Market street, San Francisco, with a view of erecting a theatre to be conducted after the manner of Tony Pastor's.

—Jeff D'Angelis left Rice's *Bottle of Ink* company on Saturday night and joined R. L. Downing's Tally-Ho company. Frank Murtha has sold his interest in the latter.

—Louis Lester, Augusta Roche and several other well known people left on Saturday for a season of comic opera in the South. They open at Jacksonville, Fla., in about a week.

—On Friday night Alfred King, the leading tenor in *A Trip to Africa* at the Standard, was too ill to appear, and his part was satisfactorily filled by a chorus singer named Weeks.

—On Friday Manager Amberg will depart from his usual custom, and distribute souvenirs to patrons of the Thalia on the occasion of the twenty-fifth performance of *Nanon*.

—Ida Mülle has offers to star next season, but wisely defers for the present. She will probably join a dramatic company next season, and play soubrette and ingenue roles.

—As Robson and Crane propose to play the *Dromios* to the exclusion of everything else next season, two well-known comedians are anxious to succeed them in the old repertoire.

The Giddy Gusher.



I had a call last week from Mrs. P. C. Pokeberry and her daughters. Some idea of their ages may be arrived at by their names: the eldest is Amanda Malvina Pokeberry and the baby of the family is called Pamela. Now, "Pamela" was a fashionable novel in the early part of the last century, and that cherished work of fiction called "The Children of the Abbey" was contemporary. Amanda Malvina Fitzallen was the heroine of the latter. I once said to an old lady standing by a horse-hair trunk on which, in brass nails, was the name "A. M. F. Welles," "I want to bet you a doughnut your front name is Amanda Malvina Fitz-Allen," and she laughed and said, "Yes; her mother had been a great novel reader and was a romantic woman." Therefore you can judge that Pamela Pokeberry is no Spring chicken; but you can't judge of my fourth-proof astonishment when I learned that Pamela intended going upon the stage.

These ladies descended on me from a little hamlet called Lansingburg, up in this State. They had been into Troy and Albany on great occasions, and witnessed what Ma Pokeberry styled the "draymay," as presented by Joseph Proctor and kindred spirits. It seems there used to be a Green Street Theatre in Albany, run by one Captain Smith, and he, or some one in the box-office, was related to the Pokeberrys by marriage. Through this means my friends had seen a good deal of acting. It had finally awakened the artistic yearning in the bosom of Pamela. The family had been struggling with this wayward girl till they got afraid she was showing signs of despondency. So they gave in to her great desire, and believing I was just the party to put 'em on the right track, as I say, they called on me.

I looked at Pamela—a tall, raw-boned woman, with dust-colored hair and boiled-onion eyes, a nose bordering on the pug, and a mouth full of the best store-teeth to be found in Albany.

"Can it be possible," thought I, "that this terror is so blind that she takes that mug for a fashion-plate?"

The thought was answered by Ma, who said: "Mely is a beautiful figure, and the pieces she has spoke to entertainments in our hall have took with everybody. There ain't any doubt but she can act as well as the best on 'em after a few lessons."

Then it came out they were in pursuit of a teacher. So I gracefully acceded, and went with Mely to interview some of the professors of dramatic art. We parted with Ma and Mandy at Twenty-third street, by the Fifth Avenue Hotel, and Mely imparted to me the astounding information that they were going to Caswell's to get some of Dixey's Salve. Now the night before they had all been to the Bijou, and I had heard unbounded praises of the "plaster-parish man," as Ma called Dixey. She had regretted an exposure of the leg made by Miss Carson. As this Pokeberry said: "Them uncertain sewing-machines, always a ripping, was the cause of it, for the poor gal's dress was ripped right to the waist, and only that she had powerful long stockings on it would have been indecent." But the performance, otherwise, had delighted 'em, and the plaster-parish man, Dixey, was just too splendid. So now they were going to get some of his salve.

This was beyond me—Dixey's Salve? I questioned my stage-struck old girl. "Why, certainly, salve"—it was advertised on the curtain. They had asked the usher what that salve advertised on the curtain was for, and he told 'em "corns." They have evidently got a humorist up at the Bijou who interprets the Latin to suit his customers. I haven't found out yet what success the ancient Pokeberry met in her search for Henry Dixey's salve; but she got a laugh in Caswell's if she told 'em how and where she heard of it.

Mely and I went on our way. I had forgotten to say that the Pokeberrys are wealthy, and Mely gave evidence of her condition in the way of sealskin and by diamond earrings. I was piloting no impecunious young miss, but a well-fixed old damsel who was willing and able to pay for being a crank. We had taken the names of a lot of actor-builders, who had been on the boards themselves—Mrs. Watkins and Mrs. Waller, and Mr. Mackaye and Mr. Robinson; a few professors who couldn't do it themselves, but could teach others how to, such as Lawrence and Ayres and Fanny Hunt and Harriet Webb. The first party we tackled was a playful creature of sixty-five, who

giggled a great deal and told Mely that Rosalind was her pie, and she would be perfectly charming in Beatrice—her voice was so light and pleasing, and the roguish dimple in her cheek would add much to the vivacity of such characters.

Mely confidentially informed me that a vicious hen had pecked a piece out of her cheek, when she tried to douse her off a nest on which she persistently sat with no greater inducement than a china door-knob under her. This scar our obliging old teacher took for a dimple. Now, Mely's aspirations were for something grand and terrible—she wanted to be, as far as I could make out, a female Jibbenalnosay. This flippant dame, who shook some gray curls at us and hopped this way and that as she said, "But then there was a star danced, and under that was I born," made a very unfavorable impression on Mely. So we made very little pause at this establishment, but struck out for No. 2.

No. 2 was a dapper little gentleman, who rolled his r's and made eyes at us. He said the full value of the consonants was the keynote of an actor's success; that gesticulation was obsolete—positively no action was necessary—repression of the physical, with mental emphasis, was the article demanded by an advanced civilization. He asked Miss Pamela to recite a selection, and I nearly fainted when she began Collins' "Ode to the Passions," in 3,000 lines. She howled through Rage to Jealousy; when she came to Grief I begged her to desist, as it was too much for me—a great deal too much. She asked my pardon for harrowing up my feelings so, but said she supposed the professor wanted to judge of her power. As he didn't want to enter her for a walking-match, he told her he could form a good idea of her endurance without going any further. But "her conception was all wrong; her intonation entirely false; her enunciation wholly faulty. The full value of the consonants should be her first study. Master them and the rest, including a first-class engagement and star parts" would follow naturally. You need a full course of instruction, Miss," said he.

"How long a time does that require?" asked I.

"From three to four years, according to the density of the pupil," returned he. That settled Mely; she wants to act this Spring and come out with the apple-blossoms. We promised to call again and skipped.

The next professor was a lady, who had a sepulchral voice and tragic gestures.

"Your friend has great capacity for the higher walks of the profession," said she to me, and I immediately thought she meant to train Mely to be a Man Fly and do the ceiling act, when she went on to say that her face and figure admirably fitted her to essay the Fair Penitent or the Mourning Bride. When I mentioned their possible unattractiveness as plays, she coldly informed me that her business was to educate the people up to that standard, and she was pursuing her avocation with that amount of success that she was justified in furnishing the high class article there would so soon be a demand for.

This sounded reasonable and Mely began to question her about the toilettes worn by the Fair Penitent, and was shown a production of the professors in this character. The sight of that old-timer closed the interview. We got old mullu-grubs' terms and we fled.

Then we tried two actors—sterling arrists of enormous ability—that managers dare not engage, as they are too rich for their blood. The fat one gargled and the lean one cracked at us. They both said Mely betrayed great talent, and they thought, had a career before her if she went upon the stage. One recommended her to essay such roles as Fanchon and La Cigale, as her nose was so adapted for such parts, and the other advised her to study Lucrezia Borgia and Lady Macbeth, as she had great tragic possibilities about her mouth.

Mely finally thought she would try one other lady teacher before settling with either of these old he-handmarks, and we went off uptown to see Ida Vernon, who is going to teach the young idea how to act. We found the lady and stated the case.

"What characters have you seen that you think you would like to play?" asked Ida.

"Well, said Mely, 'I think there's a good chance for any one in Juliet, but I should dress her modern. I never could abide to wear such clothes as most of the Juliets I see wear."

"You're not young enough for Juliet," said the fatally frank Ida.

"I don't see why I could not make myself look young on the stage. They all do," retorted Mely with much vinegar.

"There's no make-up known to the theatrical profession that can make you look like Juliet. You might do Lady Capulet, but certainly that's the only part in that play you can hope to meddle with. It is throwing away money to pay for lessons; they can do you no good; you are much too old to think of going on the stage, and the only lines of business a manager would tolerate you in, those of second old women, or utility, are already crowded with people whose experience will get them positions before your claims are heard. I can't for the life of me see why you should dream of anything so wild at your age. If

you have a comfortable home and the means to keep it I should advise you to do almost anything before attempting to get upon the stage."

"I believe you advertise for pupils?" put in Mely, angry as a woman scorned is apt to be.

"I do," retorted Ida calmly. "I shall be very glad to procure them, but I shall never waste my time nor another woman's money fostering a crazy ambition that can never amount to anything more than disappointment and regret on both sides."

Mely is not discouraged. She is going to appear without instruction. She heard one professor discourse on teaching the art analytically. She doesn't know what that is, but it must be simple or he wouldn't have laid so much stress on his method. This same man said his principles were derived from nature, and so Mely, like the Irish Alderman who opposed buying several gondolas for the Park lake, but "believed in getting a male and a female gondola and letting nature take its course," will rely on these principles and let nature take its course.

She thinks now that if Romeo and Juliet was written over, improved, brought down to the present time and the costumes modernized, she could make a go of it; and perhaps she will, despite the doubt of

THE GIDDY GUSHER.

Professional Doings.

—Fred. Bock is writing a play called Humanity.

—The Salisbury Troubadours are rehearsing a new skit.

—Carrie Perkins has joined Rice and Mackay's company.

—J. B. Polk thinks of taking out a company with a new comedy.

—Charlotte Thompson is announced to open in Pittsburgh, Feb. 2.

—Richard Golden is suffering from serious nervous prostration.

—Georgia Cayvan will remain at the Madison Square next season.

—Mary Anderson's season at the Star Theatre begins on Oct. 12.

—On Saturday night Ely Coghlan appeared at the Thalia Theatre in concert.

—Helen Mason, of the Lyceum School, will shortly take a company out West.

—Alma Stuart Stanley will play Mrs. McKee Rankin's part in Rankin's repertoire.

—Harry Miner has agreed to put Victoria Morosini into opera bouffe next season.

—Elsie de Vere has been engaged by Davene and Austin for their burlesque company.

—James B. Radcliffe will return to England with the Royal British Burlesque company.

—Aimee will abandon musical comedy next season and play in comedy pure and simple.

—Manager Duff is negotiating with George Sweet to play the leading role in Gasparone.

—Sonenthal will arrive from Europe in March and play two weeks in New York City.

—Adonis will not go to Boston until Rich's new Hollis Street Theatre is ready, in September.

—Edward E. Rice is in Boston arranging for the Summer season of burlesque at the Bijou.

—Stetson has not given up the idea of sending his Monte Cristo company to England this year.

—Henry Irving has been inundated with applications from actors here to join his company.

—Al. Hayman has purchased all the Western rights in Three Wives from Shook and Collier.

—Leonora Bradley, of the Robson and Crane company, owing to ill-health is not playing at present.

—The Young Mrs. Winthrop company is now using Bronson Howard's English version of the play.

—The Bat is in rehearsal at the Casino, in prospect of Apajune ebbing. But Apajune is picking up.

—Dan Maguinis says he is still with the Zanita company, reports to the contrary notwithstanding.

—Dramatic agents report that they have never had a worse season. Business is almost at a standstill.

—John P. Smith will shortly produce a melodrama by an English author. It is said to be a London success.

—W. T. Carleton may return to the Casino next season if he does not continue his comic opera company.

—Mamie Dowd has left John A. Stevens' company and joined W. A. Edwards' Three Wives company.

—Impulse will replace Victor Durand at Wallack's in about two weeks. Lester Wallack will be in the cast.

—It is stated that Fred. Bert, the San Francisco manager, will embark in theatrical management in Denver.

—Charles B. Gristle has been engaged by Benjamin Tuthill to go in advance of R. L. Downing's Tally-Ho.

—The Maude Atkinson company disbanded in Kansas City last week. Its haunt had been Kansas and Missouri.

—Treasurer J. T. McKeever, of the Madison Square Theatre, is temporarily absent from his post through illness.

—Charles Hoyt is the author of William Carroll's play, Lend Me a Dollar. He sold it to Carroll some years ago.

—An opera company will soon take the road under Max Strakosch, playing Martha, Don Pasquale and Lucia.

—Over 700 officers and men of the Seventh Regiment made things lively at the New Park Theatre on Saturday night.

—It is said that all of the clerks and attaches who left the Madison Square and joined the Lyceum staff regret the move.

—George Dunlap, partner of John A. McCaull, will have an opera company of his own upon the termination of the present partnership. Although he has been in the background heretofore, he is very popular with artists.

—Flora Barry, a well-known teacher of music, has just declined an offer to join the Abbie Carrington Concert company.

—Manager Henderson has returned to the city to reside, but will still continue to manage his Academy of Music in Jersey City.

—Manbury and Overton intend producing Frank Harvey's play, Wedding Bella, in Chicago during their March engagement.

—Adelaide Cherie will retire from the Pavements of Paris company this week. She declined to accept a reduction of salary.

—It is stated, on what authority is not known, that Sims Reeves is coming to America in the Fall on concert singing intent.

—When Harrigan and Hart leave the New Park Theatre, Hyde and Behman will reconver it into a museum and variety theatre.

—Gustave Kerker, the musical director, will shortly leave the Orpheus and Eurydice company and go with one of Rice's attractions.

—A burlesque party, called the Garden of Eden company, will start out next week. Twenty young women have been engaged.

—Jennie Kimball has offered James T. Martin, the comedian of her late opera company, an engagement with the Corrine Merriemakers.

—Robert Fraser, the pantomimist, has left the Madison Square. He had only a verbal contract, and Palmer would not recognize it.

—Camille Delmar (Mrs. Donald Harold), who is playing leading business with the Laopolds, will leave the company on Saturday.

—Emma Steiner writes that she is doing well with her opera company, playing to cheap prices. Kate Nicholson is her prima donna.

—Gertrude Gardner and another burlesque think of doing the watering-places with an operatic burlesque company the coming Summer.

—It is probable that Manager Colville will go to Europe this season. While there he will decide as to the proposed visit of Lydia Thompson.

—H. C. De Mille, author of Delmar's Daughters, has finished another play. He hopes to have it produced at a theatre in this city.

—Henry E. Abbey's representative in New York states that Wilson Barrett has signed with his principal for an American tour in 1886-7.

—W. J. Leonard, for some time at Wallack's Theatre, has been engaged by Shook and Collier as prompter in place of the late W. G. Morre.

—Treasurer Reeve, of Niblo's Garden, says that every attraction since the departure of The Seven Ravens has had good business at that theatre.

—H. C. Jarrett has abandoned his intention to bring over the baby elephants, Tom and Jerry, which have created a sensation in London and Vienna.

—Richard Stahl has taken an opera company on the road, having engaged Bertha Crawford and several members of the late Kimball Opera company.

—Coquelin, the celebrated French actor, will arrive in New York in January next and open here in Don Camille Bazar. C. A. Chisole will manage him.

—Manager McCaull's opening attraction at Wallack's Theatre on May 1 will be La Belle Helene with Louise Shimer and Caterina Marco in the cast.

—Nearly all of the Seven Ravens company which disbanded in Chicago have returned. They complain bitterly of their treatment by the management.

—John Watson returned from Montreal on Tuesday. He says the people there are too much interested in the Carnival and Ice Palace to attend theatres.

—William Haworth, brother of Joseph, will remain with the Hanlons for the present season, but has accepted an offer to re-enter the legitimate next season.

—Fred. A. J. Dunwick, formerly manager of the Little Opera House at Glen's Falls, N. Y., is about to enter the road ranks with a company at cheap prices.

—Rudolph Strong, of W. A. Edwards' Three Wives company, who played the Judge in M'iss during Annie Pixley's last season, will be a member of her company next season.

—The Meigs Quartette has started on a concert tour of Pennsylvania. It is composed of the sisters Hattie, Jennie, Edith and Florence, whose voices form the natural parts of a quartette.

—Lillian Brown, once a Jollity, is in Fort Scott, Kas., where next week she will assist in two performances of Patience—appearing in the title role—for the benefit of a Drum Corps.

—When Harrigan and Hart play their engagement with Samuel Colville, all of their attaches will rest until the Fourteenth Street Theatre falls into the hands of the well-known comedians.

—James T. Powers, whose Emperor of Morocco has been the talk of London, will not go to Australia as he intended, but will probably return here in the Fall with Willie Edouin and Alice Atherton.

—Frank Tannehill, Jr.'s Fun on the Bristol company is doing fairly well. Robert Harold has joined it. Maggie Harold left on Sunday night to join Margaret Mather's company at Washington.

—The Flying Fairy, Preciosa Grigolatis, will remain with the Devil's Auction company for the remainder of the season. It was intended to have dispensed with her after the New York engagement.

—Fred. Russell joined Rice's Surprise Party on Monday to play a Dutchman. He has retired from the sawdust arena, and will take up the line of business in which his brother Bonnie was so successful.

—Howard Carroll denies the statement of Messrs. DeValis and Hinchcliffe that he adapted the American Countess from Mrs. Pierce's novel, and offers \$1,000 to the Actors' Fund if their charge is proven.

—Manager Charles A. Watkins, of the Orpheus and Eurydice combination, has found business so unsatisfactory in the West that in the event of no immediate improvement he will shortly disband the troupe.

—A. M. Palmer has purchased a new play called Lal. It will be produced this season, and Georgia Cayvan will play the leading part. The Palmer-Mallory management will have six big road companies next season: one Hazel Kirke, one May Blossom, one Private Secretary and three others.

—Harrison and Gentry have decided to call Edward Southern's Earthquakes in Three Shakes.

—On Monday next E. G. Gentry's garden company will open at the Theatre for a week. James Collier and William Seymour have joined the company.

—The executive staff of the Casino will be affected in any way by the transfer of management to the Aronsons. McCaull had any official representative there during the performances.

—Signor Prueti, Signora Emma and Godowski will appear at the next Casino day concert, and the orchestra will be increased to fifty. Rudolph Aronson, after a long absence, will conduct.

—Owing to the continued success of La Ranks in London, George E. Shaw, new play, Outcast London, will not be produced for an indefinite time. Charles Gentry has joined the cast of the first season play.

—On Sunday night there was a disturbance in the Third Avenue Theatre. The house had been let to some Spiritualists for a season. Admission at fifteen cents a head filled the place with a rather rough audience.

—According to Manager Greenwald, Grace Hawthorne has made a flattering hit at the Opera House in New Orleans. She is doing the best business of the season at that house, and has added much to its popularity.

—The Directors of the Metropolitan Opera House have investigated the reason for the singing, and discover it to be directed, not against the artists, but against occupants of private boxes, whose behavior is an annoyance.

—James A. Horne will not play Hiram at Oak after the present season. He has received something new. The Hiram has been played for seven seasons, and is probably grand for a few seasons longer in the "road" season.

—W. W. Tillson says it takes all his time to manage the Grand Opera House. He says the Fall there was a product of a bad season of this place of amusement, but on the other hand Abbey and Tillson will come out well.

—Edward Lamb, the comedian, was called upon to play Tony Lumpkin at Wallack's Theatre last week at two hours notice. John Homan, who was in Cincinnati, where he was playing The Back in Fala with the Madison Square company.

—Rohan's 7 to 2 company closed at Wallack's, N. Y., one night last week. The company were something over 500. Despite the showing, Mr. Rohan did not think it profitable to continue. He will return to the city on Feb. 9.

—Frank Farrell informed a Broadway reporter yesterday that Dr. John Ross, who has a new play, will be produced at Wallack's after Joseph, which Robert Vance is playing. The Wallack stock company will support Miss Coghlan.

—The Krality Brothers will shortly start a company to San Francisco for a two months' season of spectacular. Business with them has been bad of late, but by cutting down salaries and reducing the ballets they have managed to pull through.

—As in the case of the "Tie-Break" song from Nell Gwynne, several of the popular songs from Nason are being sung at Wallack's and elsewhere. Rudolph Aronson owns the English rights of the songs, and is taking steps to prevent the use of the songs.

—Agnes Booth, being in poor health, will not travel with the Wagner of the company. Marie Prescott has been engaged to play the place, and will join the company at Wallack's on Monday next. Sam Van Loan is filling the leading role this week at the People's Theatre.

—The dispute between Emma, Helen and Barton and their husband has been settled. Rice and Dixey's time expires on May 1. But the extraordinary success of their venture has suggested the advisability of their company of the Bijou next season upon the present terms.

—Last night Young Mrs. Winthrop was given by an amateur company at the University Club Theatre, under the management of George A. Blumenthal. Bertha Frothingham, daughter of the late Professor of Blumenthal, made her debut, and has now joined the professional ranks.

—Joseph Haworth declined the offer made him by Manager Duff to appear in Gasparone, the next opera of the season, as he intends remaining in the legitimate. Last week he offered the leading support of Salvi for next season, with the matinee and one night a week to star himself.

—Frank Mayo's company were snowed out in the West last week, and Manager Corby was compelled to cancel three dates. One night was lost in Cincinnati, but the remaining nights were played to steadily increasing business. On Easter Monday Mr. Mayo will open a supplementary season.

—Articles of incorporation of a Theatrical Stage Improvement Company have been filed in San Francisco. The Directors are Edward Englander, F. M. Knight, W. M. Bishop, W. M. Gillespie and J. G. Carson. The purpose is to manufacture stages and all the machinery connected therewith. The capital stock is \$100,000 divided into 2,000 shares of \$50 each.

—At the rehearsals for Julius Caesar the Lyceum School students were instructed to appear in costume. They did so, but many of the ladies objected to the classic simplicity of the garments, and adorned them with bits of blue ribbon and rosettes. When the stage was set the tragedian walked on with severe look, and observing the decorations, said sternly: "Take them off!" The Romans remonstrated, but Caesar was relentless.

—Annie Firmin's company, which sailed on Tuesday for Jacksonville, Fla., consists of John Jack, C. J. Fyffe, Frank Drummer, Edward Poland, Walker C. Jack, John Walters, Frank Gayler, Jennie Bartine, Genie Harlan, Mrs. Charles Gayler and J. C. Fresno, business manager. The company opens at the Park Theatre, Jacksonville, on Feb. 2, for the State Fair. The repertoire consists of The New Magdalen, Our Boys, East Lynne, Two Orphans, Camille, Pygmalion and Galatea and Falstaff.

—The Madison Square management state that The Private Secretary, with Gillies, played to \$3,000 in Philadelphia last week. Called Back opened to an immense house in the same city on Monday night, the advance sales up to Saturday being \$1,000. Young Mrs. Winthrop also did a large business there. At Bridgeport the Palmer-Gillette Private Secretary company opened on Monday night to a packed house, every seat being taken in advance.



*Mend him who can! In Ushering
The ladies call him, sweet.
—LOVE'S LABOR'S LOST.*

Changes at the Standard.

In a conversation with Business Manager Herman, of the Standard, that gentleman detailed to a MIRROR reporter a proposed change in the cast of A Trip to Africa. Said he: "As yet it has not been decided when A Trip to Africa will be withdrawn. We are hoping that several improvements now in progress, and which will be effected at the regular opening on Thursday night, will increase the attendance. The first production was made too soon, as the approaches to the theatre were not ready. Now, however, the entrances are free from scaffolding, and we are in first rate order. Mr. King, the tenor, although possessing a fine voice, was not suited to the part of the Prince, and his contract has been revoked. Marie Seebold, now alternating the role Titania Fanfani, will assume the character of the Prince. Marie Condon will continue as Titania. I think this will add to the attractiveness of the opera."

A Lyceum Revelation.

may build in this country. Mr. Mackaye has personally sold to friends the remaining \$2

5 - and, in fact, any place of amusement in the
am country.

Mr. Hill Rents the Union Square.

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June Croly, called to order, and her introductory speech was made, after which Cortis Palmer gave a somewhat confused idea of the

isted previous to Mr. Palmer's death.

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banjoist, William Green, Charles
and other comedians from Col
streets, with fifty colored showmen and
in the plantation scenes. The showmen

banjoist, William Green, Charles
and other comedians from California.

streels, with fifty colored shrouns and
in the plantation scene. The whole
gotten up by John P. Smith.

dancer, although inclined to overact at times. The rest of cast were fair. A return engagement will be played shortly. House closed rest of week. Notice to Quit, by Mr. and Mrs. McKee Rankin's, 26th to 34th.

Montford's Museum: Mills, Rice and Barton's Bijou Minstrel appeared week of 10th to crowded houses. First-class entertainment. Week of 16th, Skiff and Gaylord's Novelty co.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): The Kate Castleton co. presented Pop 15th, 16th, 17th, to medium houses. No one booked ahead.

Rose: On the evening of the 17th, after the first act, Harry Phillips, manager of the Kate Castleton co., entered the Opera House intoxicated. He walked behind the curtain, when his wife (Kate Castleton) demanded from him the money he had received that day. He responded by striking her in the face. Her shrieks caused quite a stir among the audience, who were ignorant of what had happened. Shortly after, Phillips appeared before the curtain, announcing that the performance would not go on. He was afterwards arrested at the Queen's Hotel on a charge of drunkenness and lodged at the police station, where he remained until Sunday afternoon, when he was released and joined the co., which left that evening for Fergus Falls.

QUEBEC.

Music Hall (W. Russell, manager): St. Quentin Opera co. played to crowded houses week of 19th. Miss St. Quentin has a very fine voice and acts very well. The singing of Henry Holten and O. W. Kyle was very much admired.

Quebec Opera House (J. B. Sparrow, manager): Christie's Comedy company, in "Detected and Rip Van Winkle," Christie was very good, but support only moderate. Week of 15th, Only a Miner's Daughter.

DATES AHEAD.

Managers of travelling combinations will favor us by sending early notices of dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A MOUNTAIN PINK CO. (Bella Moore): Carlisle, Pa., 20; Reading, 30; Cumberland, Md., Feb. 5; Brook-
burg, 6; Huntington, 7; Phillipsburg, 6; Brook-
lyn, N. Y., 16, week.

A MOUNTAIN PINK CO. (Laura Dainty): Keokuk, Ia., 11;
Quincy, Ill., Feb. 2; Mexico, Mo., 3; Nevada, 9;
Ada, Okla., 10; Woburn, 21; Brockton, Feb. 2; Waltham, 3;
Trenton, 4; Attleboro, 5; Dover, N. H., 6; Great Falls, 7;
Amherst, New Orleans, 26, week; Mobile, Ala., Feb. 2;
Montgomery, 4; Columbus, Ga., 5; Atlanta, 6, 7;
Athens, 9; Augusta, 10; Charleston, S. C., 11, 12;
Savannah, 13, 14.

AGNES WALLACE AND SAM B. VILLA: Washington, 26,
week; Richmond, Va., 2, week.

ATKINSON'S JOLLITIES: Brockton, Mass., 20;
ATKINSON'S BAD BOY CO. No. 1: Fall River, Mass.,
31; Hartford, Ct., Feb. 2; Greenville, 3; Yonkers, N. Y.,
4; Poughkeepsie, 5; Kingston, 6, 7.

ATKINSON'S BAD BOY CO. No. 2: Louisville, 26, week;
Nashville, Feb. 2; Hopkinsville, Ky., 4; Henderson,
30; Evansville, Ind., 6; Belleville, Ill., 7.

ACME BURLESQUE CO.: Fitchburg, Mass., 20, 30, 31;
Hartford, Feb. 2; Beverly, 9, 10; Woburn, 11, 12;
Hartford, Ct., 15, week.

ALF AND LULU WYMAN: Columbus, O., 20, 30, 31; Dela-
ware, Feb. 2; Marion, 6, 10; Upper Sandusky,
10, 11, 12; Findlay, 13, 14, 15.

BAKER AND FARROW: Pittsfield, Mass., 20; Glovers-
ville, N. Y., 30; Harkins, 31; Buffalo, Feb. 2, week;
Pittsburg, 9, week; Columbus, 16, week.

BARTLEY CAMPBELL: White Plains, N. Y., 20; Jackson-
ville, 28; Battle Creek, 30; Grand Rapids, 30, 31;
Lansing, Feb. 2; Kalamazoo, 3; Ft. Wayne, Ind., 4;
Urbana, O., 5; Springfield, 6; Dayton, 7; Hamilton,
Richmond, 10, 11; Cedar Rapids, Ia., 12, 13, 14;
St. Louis, 15, week; Louisville, 23, week.

BARTLEY CAMPBELL'S GALLERY SLAVE CO.: Steubenville, O.,
28; Wheeling, W. Va., 29; Uniontown, Pa., 30; Con-
necticut, 31; Marion, 6, 10; New Orleans, 10, week;
Lancaster, Pa., 16; Harrisburg, 17, 18; Reading,
19; Wilmington, Del., 20, 21; Philadelphia, 23, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Des Moines, Ia., 28,
29; Omaha, Neb., 30, 31; St. Paul, Feb. 2, week;
Minneapolis, 9, week; Cedar Rapids, Ia., 16; Rockford,
Ill., 17, 18; Kankakee, Wis., 19, 20, 21; Milwaukee, 23,
week.

BARNEY MACAULEY: Philadelphia, 26, two weeks.

BENJAMIN AND ENO'S GALLERY SLAVE CO.: Freeport, Ill.,
28; Sterling, 30; Clinton, Ia., 30; Moline, 31; Bloom-
ington, 3; Springfield, 4; Jacksonville, 5; Decatur, 6;
Danville, 7; Kankakee, 9; Streator, 10; Ottawa, 11;
Joliet, 12.

BARRY AND FAY: Cleveland, 26, week; Louisville, Feb. 2,
week; Cincinnati, 9, week.

BOSTON MUSEUM CO.: Waltham, Mass., 20; Port-
mouth, N. H., 21; Portland, Me., 31; Dover, N. H.,
Feb. 2; Farmington, 3; Rochester, 4; New Orleans, 10, week.

BURN OAKS CO.: Philadelphia, 26, week; Williamsburg, 26,
week.

BOSTON THEATRE YOUTH CO.: St. Paul, 26, 27, 28;
Milwaukee, 29, 30; Omaha, Neb., 30, week;
Topeka, Kas., 11, 12; St. Joe, 13, 14; Kansas City, 16,
week; St. Louis, 23, week.

BOSTON COMEDY CO.: Colebrook, N. H., 27, week;
Cassan, Vt., 28, week.

BUNCH OF KEYS (Frank Sanger, manager): Williams-
burg, 26, week; Brooklyn, Feb. 9, week; Philadelphia, 16,
week.

BUNCH OF KEYS (Bride and Fren): Montreal, 26, week.

BUNCH OF KEYS (Dudley McAdow, manager): Mad-
ison, Wis., 28; Milwaukee, 29 to Feb. 1; Fullman,
Ill., 2; Kankakee, 3; Aurora, 4; Streator, 5; Bloom-
ington, 6; Moline, 7; Moline, 9; Des Moines, Ia., 10,
11; Marshalltown, 12; Keokuk, 13; Hannibal, Mo.,
16, 17; Sedalia, 17; Carthage, 18; Springfield, 19, 20;
St. Paul, 21; Smith, Ark., 20; Little Rock, 21; Hot
Springs, 22, 23.

BANDMANN-BRANDT CO.: Wilmington, Del., 26, week;
Montreal, Feb. 2, week; Quebec, 9, week.

BREIDLES AND FRINDLE'S PLEASURE PARTY: Rochester, Feb. 2,
week.

BARTON COMEDY CO.: Charlotte, Mich., Feb. 2, 3.

CHARLOTTE THOMPSON: Pittsburg, Feb. 2, week.

CLARA MORRIS: Helena, Ark., 28; Memphis, 29, 30, 31;
Springfield, 30; Kansas City, 3, 4, 5; Leav-
enworth, Kas., 6; Lawrence, 7; Denver, 9, week;
CROSBY'S BARKER'S DAUGHTER CO.: St. Charles, Mo.,
28; Springfield, Ill., 29; Lincoln, 30; Bloomington,
31; Keokuk, 3; Davenport, Mo., 3; Burlington,
4; Keokuk, 5; Hannibal, Mo., 6; Quincy, Ill., 7;
Palmyra, Mo., 8; Macou, 10; Mexico, 11; Moberly, 12;
Columbia, 13; Sedalia, 14.

CALLER BACK CO. (R. B. Mantell): Philadelphia, 26,
week.

C. A. GARDNER'S KARL CO.: Circleville, O., 28; Newark, Feb. 2,
3; Cohasset, 30; New Philadelphia, 31; Wooster, Feb. 2;
Massillon, 3; Canton, 4; Alliance, 5; Akron, 6;
Kent, 7; Ravenna, 9; Youngstown, 10; Butler, Pa., 16.

CARRIE SWAIN: Richmond, Va., 28; Alexandria, 29;
Hagerstown, 30; Washington, Feb. 2, week.

CLAIRE SCOTT: Lowell, Mass., Feb. 2, week.

CRIMES OF LONDON CO.: South Bend, Ind., 28; Jack-
son, Mich., 29; Coldwater, 30; Ann Arbor, 31; Detroit, Feb. 2,
week; Toronto, Can., 9, week; Buffalo, 16, week.

C. L. DAVIS: Keokuk, Ia., 28; Jacksonville, 29; Louis-
iana, Mo., 31; St. Louis, 30; Louisville, Feb. 9, week.

C. B. BISHOP: Marietta, O., 28; Louisville, Feb. 9, week.

CORA VAN TASSEL: Warren, O., 26, week.

CHARLES COLLIER: Hickory Falls, N. Y., 29, 30, 31;
Binghamton, Feb. 2, week.

CLAIRE SCOTT CO.: Troy, N. Y., 26, week.

DION BOUCICAULT: Holyoke, Mass., 28; Portsmouth, N. H., Feb. 2;
Lewiston, Me., 3; Manchester, N. H., 4; Fitchburg, Mass., 5; Marlboro, 6; Waltham, 7;
Pittsfield, 9; Albany, 10, 11; Newark, 12, 13, 14.

DIXIE-RICE BURLESQUE CO.: N. Y. City, Jan. 26-in-
definite season.

DICKSON'S SKETCH CLUB: Frederick, Md., 28; Rich-
mond, Va., 29, 30, 31.

DOWLING'S TALLY-HO CO.: Williamsburg, 26, week;
Buffalo, N. Y., 9, 10, 11; St. Catharines, Ont., 13;
Hamilton, 13, 14.

DEVIL'S AUCTION: Boston, 26, week; Newport, R. I., Feb. 2;
New Bedford, Mass., 3; Providence, 4 to 7.

D'ARCY COMEDY CO.: Syracuse, 29, 30, 31.

DAN SULLY'S CORNER GALLERY: Columbus, 26, week; St. Louis, Feb. 2,
week; Louisville, 9, 10, 11.

DEN THOMPSON: Buffalo, 26, week.

DOMINIC MURRAY: Springfield, O., 28; Delaware, 29;
Newark, 30; Fortoria, 31; Chicago, Feb. 2, week.

DALY'S VACATION CO.: San Francisco, 19, two weeks.

DRAPE'S UNCLE TOM'S CO.: Louisville, 19, two weeks.

EDWIN BOOTH: N. Y. City, 19, four weeks.

EVANS AND HOVE: Cincinnati, 26, week; Columbus, O., Feb. 2;
Zanesville, 4; Wheeling, W. Va., 5; Steu-
benville, O., 6; McKeesport, Pa., 7; Pittsburg, 9, week.

EARLE DRAMATIC CO.: Danville, Ill., 26, week.

FORESTER CO.: Salem, N. Y., 26, 27, 28; Utica, Feb. 9, week.

FANNY DAVENPORT: Williamsburg, 26, week; Wash-
ington, Feb. 2, week.

FRED WARD: Cadiz, O., Feb. 3; Mansfield, 5.

FUN ON THE BRISTOL: Jersey City, 26, week.

FRANK MAYO: St. Louis, 26, week; Memphis, Feb. 2,
week; Nashville, 9, 10; Birmingham, Ala., 11; Mont-
gomery, 13; Pensacola, Fla., 13, 14; New Orleans, 16, two weeks.

FRANCIS LABAREE: Chicago, 19, three weeks.

FRANK GIRARD'S CO.: N. Y. City, 26, week.

FANNY LOUISE BUCKINGHAM: Montreal, 26, week.

GRACE HAWTHORNE: New Orleans, 19, three weeks; Chi-
cago, Feb. 16, week.

GUS WILLIAMS (J. H. Robb, manager): Rochester, 28,
29; Buffalo, 30, 31; N. Y. City, Feb. 2, week; Allen-
town, Pa., 9; Scranton, 10; Pittsfield, 11; Harrisburg, 12;
Reading, 13; Pottsville, 14; Philadelphia, 16, week.

GEORGE C. MILL: McKinney, Tex., 20; Sherman, 20;
Gainesville, 31; Denison, Feb. 2; Paris, 3; Texarkana, Ark., 4;
Hot Springs, 5; Little Rock, 6.

HARRISON AND HART'S TRAVELING CO.: Detroit, 26, 27, 28;
Toronto, Feb. 2, 3; Lockport, N. Y., 5; Medina, 6; Batavia, 7;
Rochester, 9, 10, 11.

HILL'S PEOPLE'S THEATRE CO.: Oswego, N. Y., 26, 27, 28;
Buffalo, Feb. 2, week.

HANLON'S: Brooklyn, 26, week; Easton, Pa., Feb. 2, 3;
Trenton, N. J., 4; Paterson, 5, 6, 7; Boston, 9, week;
Lewiston, Me., 16, 17; Portland, 18, 19; Lowell, Mass., 20;
Manchester, N. H., 23, 24; Lawrence, 25, 26; Sa-
lem, 27, 28.

HENRY CHANFRAU: Newark, 26, week; Baltimore, Feb. 2,
week.

HAZEL KIRK CO.: Chicago, 26, week.

HARRIS GOURLA CO.: Boston, 26, week; Jersey City, 20,
29, 30, 31; Newark, Feb. 2, 3; Jersey City, 5, 6, 7;
Erie, Pa., 9; Akron, O., 10; Ft. Wayne, Ind., 11; In-
dianapolis, 12, 13, 14.

HENRY HART: Chicago, 5, four weeks; Washington, Feb. 2, 3;
Baltimore, 5, 6, 7; Philadelphia, 9, week; Boston, 16, two weeks;
Brooklyn, March 2, week; N. Y. City, March 9, week.

HANLON'S FANTASMA: Chicago, 19, two weeks; Indianapolis, Feb. 16, 17, 18.

HOOF OF GOLD CO.: St. Louis, 26, week; Chicago, Feb. 2,
week.

HEARST'S HEARTS OF OAK: Springfield, 28; Lima, 29;
Toledo, 30, 31; Adrian, Mich., Feb. 2; Ann Arbor, 3;
Jackson, 4; Battle Creek, 5; Kalamazoo, 6; South Bend, Ind., 7;
Chicago, 9, week.

HOWARD UNCLE TOM CO.: Bushnell, Ia., Feb. 2;
Rushville, 3; Astoria, 4; Yigla, 5; Ashland, 6; He-
rege's Bad Boy Co.: Evansville, Ind., 26, week;
Pittsburg, Feb. 2, week.

HUNTLEY'S DRAMATIC CO.: Montgomery, Ala., 26, week.

HILLEN DESMOND CO.: Richmond, Va., 26, week.

IDEAL DRAMATIC CO.: Chicago, 26, week; Wheeling, W. Va., Feb. 2, 3;
Parkersburg, 4; Chillicothe, O., 5; Bellefontaine, 10; Xenia, 12; Dayton, 13, 14; Cincinnati, 16, week.

IN THE RANKS CO.: Chicago, 26, week; St. Paul, Feb. 2, week;
Minneapolis, 9, week; Chicago, 16, week.

IDEAL DRAMATIC CO.: Rockville, Ct., Feb. 2, week.

JANUSCHKE: Lacrosse, Wis., 29, Dubuque, 30; Cedar Rapids, 31;
Davenport, Feb. 2; Iowa City, 3; Keokuk, 4; Oskaloosa, 5;
Des Moines, 6, 7; Council Bluffs, 8; JOSEPH MURPHY: Toledo, O., 28, Sandusky, 29; Erie, Pa., 30;
Dunkirk, N. Y., 31; St. Catharines, Ont., Feb. 2; Hamilton, 5, 4;
Brantford, 5; London, 6, week.

JOHN A. STEVENS: Providence, Feb. 2, week.

JANISH: Pittsburg, Feb. 2, week; N. Y. City, 9, four weeks.

JOHN S. MURPHY (Kerry Gow): Manistee, Mich., 28; Reed City, 29;
Cadillac, 30; Greenville, 31; Ionia, Feb. 2; Holland, 3;
Michigan City, Ind., 4; Valparaiso, 5; Crawfordville, 6;
Champaign, 7.

JOHN T. RAYMOND: New Orleans, 26, week; Galveston, Tex., Feb. 2, 3;
Houston, 4, 5; San Antonio, 7, 8; Austin, 9; Waco, 10; Fort Worth, 11; Texarkana, 12;
Little Rock, 13, 14; Memphis, 15, 16, 17; Clarksville, 18;
Hickoryville, 19; Nashville, 20, 21; Chattanooga, 22;
Columbia, 24; Louisville, 25, 26; Frankfort, Ky., 27;
Richmond, Ind., 28; Erie, Pa., 30; Lockport, N. Y., 30;
Lyons, 31; Boston, Feb. 2, week.

JENNIE CALF: Washington, Feb. 2, week.

J. Z. LITTLE'S WORLD CO.: Chillicothe, O., 28; Iron-
ton, 30; Portsmouth, 30; Lexington, Ky., 31; Paris, Feb. 2;
Richmond, 3; Winchester, 4; Mt. Sterling, 5; Frankfort, 6;
Danville, 7.

J. H. KEANE: Louisville, 26, week.

JACQUES KRAUER (Dreama): N. Y. City, 26, week; Philadelphia, Feb. 2, week.

KNIGHTS (Mr. and Mrs. George S.): Philadelphia, 26, week.

KATE CLAXTON: Columbus, O., 26, 27, 28; Mansfield, 29;
Springfield, 30; Indianapolis, Feb. 2, 3, 4; Dayton, O., 5;
Columbus, 6, week.

KATIE PUTNAM: Carson, Nev., 28; Virginia City, 29, 30, 31;
Salt Lake, Feb. 2, 3, 4.

KINGSTON: Cantonville, Pa., 28; Easton, 29; Reading, 30, 31;
N. Y. City, Feb. 2, week; Easton, 29; Reading, 30, 31;
Richmond, Va., 12, 13, 14; Brooklyn, 16, week.

KATE CASTLETON: St. Paul, 26, week; Minneapolis, Feb. 2, week;
Omaha, Neb., 3, week.

KENDALL DRAMATIC CO.: Buena Vista, Cal., 26, week;
Monterey, Feb. 2, week; San Francisco, 9, week.

KITTIE RHODES: Lake City, Fla., 28; Jacksonville, 29, 30, 31.

KIRALY'S SPECTACULAR CO.: New Orleans, Jan. 5, six weeks.

KATZBERG COMEDY CO.: Mexico, Mo., 30; Colum-
bia, 31; Mobile, Feb. 2; Atchison, Kan., 7; Topeka, 9, 10; Lawrence, 11; Ottawa, 12.

KIRALY'S SIBIA CO.: Cincinnati, 26, week; Chicago, Feb. 2, week; Detroit, 9, week.

LAWRENCE BARKETT: N. Y. City, Jan. 5, six weeks; Brooklyn, Feb. 11, week.

LIGHTS OF LONDON (Eastern): Elgin, Ill., 28, 29; Bel-
laire, 30, 31; Janesville, Wis., Feb. 2, 3; Racine, 4, 5.

LIGHTS OF LONDON (Western): Hannibal, Mo., 28, 29;
Quincy, Ill., 30, 31; St. Louis, Feb. 2, week; Peoria, Ill., 9, 10;
Decatur, 11, 12; Springfield, 13, 14; Terre Haute, Ind., 16, 17;
Vincennes, 18, 19; Evansville, 20, 21; Louisville, 23, week.

LIZZY MAY ULMER: Parsons, Kas., 28; Springfield, Mo., 29;
Jefferson City, 30; Leavenworth, Kas., Feb. 2; Atchison, 3;
St. Joe, Mo., 4; Hannibal, 5; Jackson-ville, Ill., 6; Keokuk, Ia., 7.

LIZZY MAY: Joliet, Mo., 28; Carthage, 29; Spring-
field, 30; Van Buren, Ark., Feb. 2; Fort Smith, 3; Little Rock, 4;
Helena, 6, 7; Pine Bluff, 9, 10; Little Rock, 11; Hot Springs, 12, 13, 14;
Texarkana, 15; Shreveport, La., 17; Marshall, Tex., 18; Lon-
don, 19; Tyler, 20; Palestine, 21; Galveston, 23 to 25; Jere-
ham, 26; Houston, 27, 28.

LOUIS ALDRICH (My Partner): Pittsburg, 26, week; Newcastle, Pa., Feb. 2, week.

LOUIS SILVERSTEIN: Joplin, Mo., 28; Carthage, 29; Fort Scott, Kas., 30; Rich Hill, Mo., 31.

LOTTA: Buffalo, 26, week; Cincinnati, Feb. 2, week; Indianapolis, 9, 10, 11.

LEOPOLDS: Cincinnati, 26, week; Louisville, Feb. 9, week.

M. B. CURTIS: Detroit, 28 to 31; Syracuse, Feb. 2, 3; N. Y. City, 16.

MAY BLOSSOM CO.: New Brunswick, N. J., 28; Albany 29, 30, 31; N. Y. City, Feb. 2, two weeks.

MILTON NOBLES: Nashville, Tenn., 26, 27, 28; Chat-
taanooga, 29; Atlanta, Ga., 30, 31; Charleston, S. C., Feb. 2, 3;
Savannah, Ga., 4; Macon, 5; Augusta, 6, 7; Columbia, S. C., 9; Greenville, 10; Charlotte, N. C., 11;
Wilmington, 12; Raleigh, 13; Goldsboro, 14; Macon, Va., 15;
Danville, 17; Lynchburg, 18; Richmond, 19, 20, 21.

MINNIE MADDERN: Cincinnati, 26, week; Kenton, Feb. 2;
Springfield, 3; Columbus, 4; Cincinnati, 5; Chillicothe, 7;
Louisville, 9, 10, 11; Memphis, 12, 13, 14; Little Rock, Ark., 16, 17;
Hot Springs, 18, 19; Texarkana, 20.

MUGGS' LANDING CO.: Lafayette, Ind., 28; Indianapolis, 29, 30, 31.

MONTA CRISTO CO. (Stetson's): St. Louis, 26, week; Springfield, Feb. 2, 3; Decatur, 4; Peoria, 5, 6; Quincy, 7;
Chicago, 9, week; St. Paul, 16, 17, 18; Minneapolis, 20, 21.

MCKEE RANKIN'S CO.: Toronto, 26 to 30; Chicago, Feb. 2, week;
St. Joe, Mo., 9.

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TELEGRAPHIC NEWS.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]
PHILADELPHIA, Jan. 28.—Called Back to a very large house. Mantell is sadly in need of a better part. That of Gilbert Vaughan affords him little or no opportunity. W. J. Ferguson does Macari in a way that makes him a better actor than he has ever been suspected of being. C. P. Flockton gave us another shock, by making a most favorable impression. His Dr. Ceneri evinces rare talent. The play might be better, but the company needs no improvement.

The Carleton English Opera company sang La Fille du Tambour-Major at the Opera House to a comparatively small house. The applause was liberal. With the exception of Carleton, Golden, Clark and Miss Davis, none of the cast did very praiseworthy work. Dora Wiley was badly dressed, in worse voice, and acted coarsely. W. H. Clark made the hit of the evening. Chorus excellent.

Patience attracted a good house at Haverly's. Burr Oaks opened to a big audience at the Walnut. The company supporting Walter Bentley is very mediocre. At the National the Barlow-Wilson Minstrels began the week to a crowded house.

The Knights appeared at the Arch in Over the Garden Wall. Fair house; good performance. R. E. Graham is an effective addition to the company. Pinafore struggles on at the Arch Street Opera House.

The Journalists' Club benefit on Thursday afternoon promises to go beyond the capacity of Haverly's.

An Ovation to Miss Mather.

[BY TELEGRAPH TO THE MIRROR.]
PROVIDENCE, Jan. 28.—A grand reception was given Margaret Mather on Monday night. The house was packed. She appeared as Lady Macbeth, and was greeted with rounds of applause and called before the curtain after every act. The advance sale for the week is thus far the largest ever known at the Providence. Over six thousand seats already sold.

At Low's Opera House, Uncle Tom's Cabin, with Daisy Markoe as Topsy, opened before quite a large audience.

Lone Jack for Miss Swain.

[BY TELEGRAPH TO THE MIRROR.]
LYNCHBURG, Va., Jan. 28.—Carrie Swain visited the Lone Jack cigarette factory on Monday, when the machines were started for her special benefit. One machine makes at the rate of eighty thousand cigarettes a day. Before leaving the factory the cigarette company presented Miss Swain with a box of Lone Jack cigarettes. She will smoke them in The Little Joker.

A Blizzard at the Lakes.

[BY TELEGRAPH TO THE MIRROR.]
BUFFALO, Jan. 28.—Lotta should feel pleased at even the fair-sized house she drew on Monday night. A blizzard prevailed—a fifty-mile gale—and the mercury at zero was not a desirable sight outside.

At the Adelphi, where Harry Montague's company is the attraction, the attendance was not up to par. Considering the storm, though, the audience was a good one.

Denman Thompson, at the Court Street Theatre, had only a light house to begin with.

A let-up in the elements on Tuesday showed a marked improvement at all the houses.

Reduction Goes On.

[BY TELEGRAPH TO THE MIRROR.]
CLEVELAND, Jan. 28.—Good attendance at Kate Claxton's opening. Sea of Ice was beautifully mounted. Most enthusiastically received.

Irish Aristocracy, with Barry and Carroll, pleased a light house on Monday night.

Charles Gilday and Fanny Beane, in Collars and Cuffs, opened the new People's Theatre. B. C. Hart has converted the Rink into a cosy house.

With Monday night a reduction to fifty cents for balcony seats was begun at the Opera House. Probably in anticipation of Academy reduction.

Hugh Fay writes his manager that he is now in excellent health and expects to join his company in a fortnight. His Muldoon, in Irish Aristocracy, does not suffer in the hands of W. F. Carroll.

Rankin on the Road.

[BY TELEGRAPH TO THE MIRROR.]
TORONTO, Jan. 28.—McKee Rankin's company appeared Monday night in Notice to Quit, to a good house. The play was well received. Frank M. Randaunt, an old Toronto favorite, met with a very enthusiastic reception, and was recalled at the end of each act, as was Alma Stuart Stanley, McKee Rankin, D. H. Harkins, Theodore Hamilton and J. J. Wallace.

Skiff and Gaylord's Novelty company opened a week's engagement Monday night at Montford's Museum. Large houses. Good performance.

John Henley, representing Mart Hanley's company, is in the city. The company opens a three nights' engagement on Monday.

Clara Morris Ill.

[BY TELEGRAPH TO THE MIRROR.]
HOT SPRINGS, Ark., Jan. 27.—While at the Springs Junction depot, on Saturday afternoon, Clara Morris suddenly stricken with severe

rheumatic pains. The train was held for two hours, but the lady's condition did not improve, and the Springs date was cancelled. This was a sore disappointment, especially to the local management, as but few seats remained unsold.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]
PITTSBURG, Jan. 28.—Her Atone ment opened a week's engagement at Library Hall on Monday evening to a very good house.

Louis Aldrich, in My Partner, opened fairly at the Opera House; and the Academy and Harris' Museum both had very good openings.

Fred. Anderson, ahead of the Howard Athenaeum company, is in town.

The Shadows in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]
SAN FRANCISCO, Jan. 28.—The largest audience ever assembled in the Baldwin Theatre attended the first production of Shadows of a Great City in this city. Play and company scored a great success. Lewis Morrison, Jean Clara Walters, George Osborne and Annie Adams were in the cast.

The Dalys continue to very large business at the Bush Street Theatre. Last week's receipts were the largest in the history of the house.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]
READING, Pa., Jan. 28.—Only a Woman's Heart was presented at the Grand Opera House on Monday night before a well-pleased audience. The play is a very good one, and the leading role, that of Roger, was impersonated by Newton Beers with great effectiveness. He evoked rounds of applause, and was called before the curtain after each act. Marie Manzio gave very satisfactory support.

BOSTON, Jan. 28.—Thatcher, Primrose and West, at Boston Theatre, to standing room only. Large house at Park—Fedora. Ditto Devil's Auction—Globe. Good houses at Boston Museum—Fantine—and Bijou—Prince Methusalem. Zoro, the Magic Queen, at Howard Athenaeum. Good house. Ditto Boylston Museum—variety. A rehearsal of the Howells-Henschel opera took place at the Boston Museum yesterday.

HARRISBURG, Pa., Jan. 28.—May Blossom was presented Monday night to a house fairly filled by a very select audience. The business was small when compared with the usual attendance at Madison Square plays in this city. Attributable partly to a night session of the Legislature. Georgia Cayvan was pathetic and effective in the title role, and Messrs. Joseph Wheelock and Forrest Robinson very satisfactory. Ben Maginley, as the simple-hearted Tom Blossom, increased the number of his Harrisburg friends. The scenery was much admired. Bella Moore, in A Mountain Pink, opened last evening to light business. The star and play, however, were well received. The lady, though not in good health, was successful in giving a fine rendition of the part of Sincerity Weeks.

PORTLAND, Me., Jan. 28.—Hi Henry's Minstrels gave a good performance on Monday night before a large and delighted audience. Reduced rates of admission. Tom English was the star. Costumes were especially fine, and jokes "easy."

DETROIT, Mich., Jan. 28.—At the Detroit Dan's Tribulations opened to a full and delighted house. Clara Louise Kellogg drew a small audience at Whitney's. Silbon and Elliott's Cupid combination attracted a big house at White's and gave immense satisfaction. The Two Orphans was well received at the Detroit Museum.

ALBANY, Jan. 28.—Baker and Farron opened Monday night at the Leland in The Emigrants to a light house, which was hardly improved on Tuesday. May Blossom is anticipated with pleasure for the latter half of week. At the Museum, Claire Scott, in Camille and Lucretia Borgia, gave fair entertainment to large houses on Monday and Tuesday.

RICHMOND, Va., Jan. 28.—The Planter's Wife combination opened at the Theatre on Monday night to a fair audience. The play was well received. Edna Carey as Edith Gray was liberally applauded for the faithful rendition of the emotional role. Hazel Dell, a version of Hazel Kirke, with Helen Desmond in the title role, is drawing packed houses at the Dime Museum.

SYRACUSE, N. Y., Jan. 28.—The Wieting Opera House was closed on Monday evening, but at the Grand, Professor Bartholomew and his trained horses had a big house. The Paradox remains entire week. Lewis E. Weed, of the Baker and Farron company, is in the city; also Cal Wagner. The Lyceum Theatre company, of which Darwin Truss is manager, opened Monday night at the Museum to large business.

TRENTON, N. J., Jan. 28.—May Blossom drew a very large audience last night. It was pronounced to be one of the cleanest, brightest and prettiest plays seen here in a long time.

A Short But Successful Season.

A MIRROR reporter met Mattie Danielle, the prima donna of the Kimball Opera company, on her return from a brief but successful season. The lady appeared very much pleased over her success in Washington; and in evidence of the kindly manner in which the press of the the National Capital viewed her performances, showed the reporter numerous notices, all of which praised her portrayal of

the leading roles in The Mascotte, Olivette, Pinafore and Chimes of Normandy. Her graceful dancing was especially dwelt upon.

In answer to the reporter's query as to her future intentions, Miss Danielle said that, although she had already received several offers, she had not yet decided just which one to accept.

The Actors' Fund

On Monday afternoon the Trustees of the Actors' Fund held their thirty-first regular monthly meeting. The attendance was greater than usual, there being present Messrs. Harry Miner, Samuel Colville, A. M. Palmer, J. W. Collier, John F. Poole, Marshall Mallory, Daniel Frohman, W. W. Tillotson, Dr. Taylor, H. G. Fiske, Assistant Secretary Ben Baker, besides several newspaper representatives.

Calling the meeting to order, the President directed Mr. Baker to read the minutes of the last meeting.

The Secretary presented his report for the five weeks ended Jan. 3, which showed an expenditure of \$774.22—including \$613.92 for relief; \$95 for funerals; Secretary's salary, \$125, and sundry expenses amounting to \$49.30. The report was passed upon as correct.

Mr. Palmer spoke of the intentions of the Trustees as to the furnishing of the rooms, and made inquiry as to the details. The President named the various donations made. He said that authority was required from the Trustees before provision could be made for newspapers, letter-rack, registers and other articles. A committee, consisting of Messrs. Colville, Palmer and Collier, was appointed to consider the matter. The reading-room and the register for unemployed actors will be open only to subscribers—that is, to those who pay the annual dues of \$3.

Treasurer Colville presented the report of the Benefit Committee. The performance at the Academy of Music, New York City, on Dec. 4, yielded the sum of \$3,670.88; Baltimore, on the same day, \$518.20; Brooklyn and the Eastern District, \$706; Haverly's Chicago Theatre and other performances in that city, \$1,565.46; Daly's Theatre, on Jan. 8, \$565.25; Boston theatres, \$2,433. Total, \$9,456.79.

Managers Field, of the Boston Museum, and Steison, of the Globe Theatre, took no part.

Mr. Colville then offered the following resolution: "That the Secretary is hereby requested by the Board of Trustees to transmit their hearty appreciation and thanks to the managers and attractions devoting their influence and professional services to the benefit occurring on Dec. 4 at the Academy of Music, New York; on the same date at the Haverly Theatre, Chicago; on the same date at the Academy of Music, Baltimore; on the same date at the Park Theatre and Grand Opera House, Brooklyn, and at the Lee Avenue Academy of Music, Brooklyn, E. D.; on Jan. 8 at Daly's Theatre; on Jan. 22 at the Boston Theatre, Boston—whereby the munificent sum of \$9,456.79 has been added to the fund." The resolution was carried unanimously.

A. M. Palmer introduced the subject of the proposed musical and operatic benefit. Treasurer Colville said he had seen Secretary Stanton, of the Metropolitan Opera House, who promised to consult the Directors and give all assistance in his power. W. W. Tillotson was added to the Benefit Committee, and it was suggested that Dr. Damschroed be requested to co-operate. Manager McCaull had written to Harry Miner to say he would aid the fund.

Nixon and Zimmerman have communicated with Mr. Palmer saying that they intend that Philadelphia shall not be left behind, and promising that they will arrange a benefit shortly.

A report was presented from the Treasurer, showing the financial condition of the fund from June 3, 1884, to Jan. 24, 1885.

On June 3, 1884, the cash in hand amounted to \$5,691.57, which, with interest on \$27,000 of Government 4 per cents., benefits, subscriptions, and other sources of revenue, amounted on Jan. 24 to \$16,387.36. The disbursements for the same period were \$5,515.73, and the cash now on hand and in the Bank of the Metropolis is \$10,865.63. This latter sum added to the \$27,000 of Government bonds amounts to \$37,865.63.

The report was adopted. Treasurer Colville remarked that the weekly disbursements of the fund amounted on an average to \$170.

Harry Miner said he had ordered fifty books, containing fifty receipts each, to be distributed among the managers. He also said that he had called in all the existing books, and requested all persons holding them to forward any moneys they had in hand as soon as possible.

Mr. Palmer suggested that circulars setting forth the present healthy condition of the fund be drawn up by the Secretary, and calling attention to the reading-room and informing the profession that the payment of \$2 yearly will entitle them to all privileges; that these circulars be sent to every member of the profession.

Manager William Henderson was replaced on the Board of Trustees.

The question of theatrical licenses was once more discussed, and Mr. Palmer was authorized to see the counsel of the fund, Judge Dittenhoefer, and have him draft a bill for presentation to the Assembly, providing that

a part of the moneys now given to the Juvenile Delinquent Society be voted to the benefit of the Actors' Fund. This document will be acted upon at the next meeting.

An application for relief was received from one of John Stetson's employees. Although this manager declined to assist the fund, the applicant, who is well and favorably known in the profession, was voted a weekly allowance of \$7.

The Board then adjourned until March 5.

Rough on Dudes.

Henry E. Dixey has developed into a practical joker. It is related that he came near scaring Lord Garmoyne to death the other night in the Brunswick cafe by pretending that he was a dynamite. Dixey and Frank Farrell went into another cafe a night or two after to get some cider. Both were unknown to the habitués. The place was crowded and prominent among the parties present were several sallow dudes.

Dixey winked at Farrell and in a loud tone said: "I don't care; you shouldn't have done it. You ought never to shoot a man. You hurt that man. Suppose he dies?"

"I don't care; he insulted me," replied Farrell, sullenly.

"Yes, he did insult you; but you shouldn't be so flip with your gun. You are not in New Orleans now. You shot that man before he could apologize. Where's that gun? Give it to me. You'll be pulling your pop on somebody in here in a moment, and the first thing I know some of these dudes will get killed. Your Texan blood is too warm for New York."

Farrell, with seeming reluctance, started to hand something to Dixey. But that cafe was empty before the transfer could be made. The gentlemanly mixer of liquid refreshments rang the police call, and it took some tall explaining and several passes to the Bijou before the officer and the barkeeper were convinced that it was only a joke. The joke came near causing Farrell to pay a visit to the Tombs.

Miss Coghlan's Plans.

Rose Coghlan is quite enthusiastic over Merrivale's play, Our Joan, which she purchased last Summer while in England. She is of the opinion that it is quite strong enough for starring purposes. Miss Coghlan has determined to bring the drama out in New York during the present season. She is desirous of getting it on at Wallack's, and it looks as if her wish would be gratified. The Wallack people strongly incline to Our Joan. They have endorsed it, and the indications point to its presentation after Impulse, which will follow Victor Durand. Mr. Wallack is under a heavy forfeit to produce Bret Harte's play, Germaine, the present season, but it is probable that this forfeit will be paid and our Joan produced. Scenic artist Goatcher and the stage carpenters of Wallack's are working on models for the play. The heaviest set is the last act, and a surprise in scenic art is promised by Goatcher.

"Yes," said Miss Coghlan to a MIRROR scribe yesterday, "I have been in negotiation for the production of Our Joan, and the chances are favorable for its early bringing out. I hope to get it on before the warm weather, but everything depends on the run of Victor Durand and Impulse."

"In the event that our Joan is not a success, what have you in reserve for your starring season?"

"Oh, there is no doubt of the success of Our Joan in my mind, but should I prove mistaken in my estimation of the play, I have two other pieces which I can get ready before the time to begin my tour. You may be sure I shall be properly equipped for starring."

"It is said you are negotiating with Miss Ward for her rights in Forget-me-Not?"

"While there has been no direct proposition made to Miss Ward on my part, other friends of mine are endeavoring to get it for me, and I am still in hopes of securing that play. I have been told by reliable people that I can have it under certain conditions. My brother Charles has a play of mine which I have written for. It is from the Italian, and is quite a strong one. I suppose since the announcement was made of my determination of starring that I have had twenty plays sent to me. None of them are suitable."

"When will your season begin?"

"In October. Mr. Farrell has filled some thirty-eight weeks for my first season. The company will comprise some of the best people in the profession. I have been careful in making the selection, as every part in Our Joan is a good one, and will require competent artists to fill it."

Annie Pixley's Return.

Robert Fulford, husband of Annie Pixley, has written to Donald Harold, who represents the star during her absence abroad, that he and his wife will return in April and open the season at the Park Theatre, Boston, on April 20. The repertoire will consist of Zara, M'Iss and a new play called Veff. The season will include the Summer, and run on to the end of that of '85. Many of the old company, including Donald Harold, will rejoin the star. Miss Pixley has greatly enjoyed her European trip, and is in good health. She has done the Continent pretty thoroughly.

Dates have been booked for nearly the whole of the season. San Francisco, the scene of the lady's early triumphs, will be visited.

Professional Doings.

—The Lyawood company closed its season on Tuesday.

—Alf Wyman and Lulu Wilson are touring the West in Yakie to fair business.

—G. Herbert Leonard is at liberty for next season. He is now with Ristori.

—Nat Goodwin was offered a position at the Lyceum Theatre, but declined it.

—Mollie Williams, who has been lost to sight for some time, is lying ill in San Francisco.

—Marie Lewes is playing Ruth Herrick in In the Ranks for the remainder of the season.

—Pauline Markham is at Harris' Museum, Pittsburg, this week, appearing in Our Boy.

—The many idle mills in Pittsburg have seriously affected theatrical business in that city.

—Florence Marryat appeared in her monologue entertainment at Cleveland on Monday night.

—Manager Grunewald, of New Orleans, is looking for an attraction for the week of Feb. 8.

—Manager Parke, of Pittsburg, has fully recovered from the effects of his recent severe fall on an icy pavement.

—Henderson's Uncle Tom's Cabin combination succumbed to the inevitable at McKeesport, Pa., last Friday.

—The Dalys, in Vacation, at the Bush Street Theatre, San Francisco, are drawing to the limit of breathing-room.

—Louise Forster, who has recently been on a starring tour in interior New York, is disengaged for leading business.

—It is reported that Haverly wishes to join Brooks and Dickson and become partner with them in theatrical enterprises.

—The differences that have hitherto existed between Managers Ellsler and Harris, of Pittsburg, have been amicably adjusted.

—John T. Raymond and Roland Reed appeared in Mobile last week. Years ago they were members of the stock in that city.

—If Langtry fulfils her threat and comes to America to remain permanently, Charles Coghlan will accompany her as leading man.

—D. L. Williams, Maud Leith, Emily Yeamans and May Ferry have been engaged to strengthen Morris' Kindergarten company.

—Nat Childs is writing a play for John T. Raymond. He has several pieces which may be brought out by various stars next season.

—Rose Coghlan has the reversionary interest in Forget-me-Not, but Frank Farrell is making an effort to purchase the right from Genevieve Ward for immediate use.

—A dramatization of Bret Harte's "Luck of Roaring Camp," by Clifton W. Taylure, is to be produced this season by Roland L. Taylure.

—Uncle Tom companies are cropping up again. Uncle Tom had been quiescent for quite a while. There is a new generation of Topsy and Evas.

—R. L. Downing is appearing this week in Tally-Ho at the Lee Avenue Academy of Music, Williamsburg. Business has thus far been very good.

—Maurice Cashburg a one-time MIRROR correspondent in Cleveland, died at his home in that city last Wednesday. He had been an invalid for four years.

—Frank Losce is doing excellent work as leading man for Janish. The only role in which he does not appear to advantage is that of Armand in Camille.

—On Tuesday night Frank Wilson and Lily Post received six encores for their dance, and at the end of the second act Wilson was honored with three recalls.

—Estelle Clayton's play will be produced in the city shortly. She will assume the leading role. The scene is laid in France, and deals with peasant and Parisian life.

—Nearly everything which Irene Perry has done of late is creditable to her. Her Marjory in Neil Gwynne has been supplemented by a successful performance in Patience.

—The demand for seats for Nanon, at the Thalia, causes Manager Amberg to think that the opera will run for forty or fifty nights. Gasparone will be the next production.

—What has become of Bertha Welby? is often asked. The lady is dividing her time between New York and her home in Rochester, preferring to rest the present season.

—Billie Barlow has been engaged for Nanon at the Casino. This makes eight people whom the Aronsons have engaged so far. Negotiations are pending with Lilly Post and others.

—The repertoire of Roland Taylure's company consists of Christie Johnstone, The Octoroon and Luck. The Octoroon adaptation is the one used by the late F. S. Chanfrau.

—Carrie Tutein has left the Orpheus and Eurydice company, with which she had been for thirteen months. She had been playing Hebe since Daisy Murdock replaced Ida Mulla as Cupid.

—Vernon Clerges leaves the W. A. Edwards company on Saturday night, and Rudolph Strong will play his part in One Touch of Nature. Arthur Elliott has been engaged to play the Author.

—Burr Oaks opens in Brooklyn, E. D., next week. The season will be continued, with George H. Murray as the manager. Walter Bentley's successor in the leading role is not announced.

—Ignatz Zwisler, a Dutch comedian, made his first appearance before a home audience at Springfield, O., last week. Mr. Zwisler is a brother of Carrie Swain, whose real name is probably Katrina Zwisler.

—A. M. Palmer, besides owing In Chancery, Sealed Instructions, Lal and Saints and Sinners, has the refusal of George R. Sims' next play, not yet christened. In Chancery will follow The Private Secretary, and Saints and Sinners will come next. Lal is a drama of the Bret Harte type, and is by Dr. William Hammond. Aspiring authors are still flooding the Madison Square with manuscripts.

—One day last week, Al Hayman took forcible possession of the California Theatre, San Francisco, by breaking in the doors. Quite a large crowd gathered about the theatre. Bert had considerable trouble in effecting an entrance, the police assisting him. The matter will probably go into the courts again, and the question of possession fully and finally settled. The sympathies of the public are entirely with Hayman. Bert's conduct all through is looked upon as outrageous.

Church and Stage.

Extremes meet much more frequently in real life than they do in fiction. The fictionist generally brings extremes together for the purpose of exciting our mirth by a remarkable contrast. No one has been more successful in obtaining ludicrous situations out of the meeting of extremes than the author of the "Bab Ballads." Incongruity has been the device upon his literary banner, and, thanks to the perfect art and exquisite finish of his style, he has carried that banner to victory again and again. The extremes that met first, if I remember rightly, in the pages of *Fun* when poor Tom Hood sat so comfortably in the editorial chair, have met again and again upon the stage of the Opera Comique and the Savoy, and have never failed to provoke a British audience to mirth. But in real life, except on rare occasions, there is more pathos than humor in the meeting of extremes. There is tragedy, not comedy, in the spectacle of Lazarus shivering upon the doorstep of Dives—starving for a crust of bread, while the feast that costs a fortune is spread within, for a dozen dyspeptic millionaires, who pay their doctors golden guineas for "something to give me an appetite, don't you know." It is a subject for sorrow and not for mirth, when the daughter of a hundred earls, fair and innocent and happy, steps from her carriage to enter the gaily-lighted theatre, and rubs elbows as she passes with the poor painted daughter of the night. It is strong drama, not screaming farce, when the weary work-girl toils far into the night for a starvation wage at the costly robes which a fashionable Phryne will wear for a few short hours on the morrow, spoil with a spilt glass of "fizz," and fling aside.

These rambling thoughts upon the meeting of extremes occur to me as I finish reading an article upon Church and Stage in one of the weekly periodicals. Certain clergymen of late have been induced to write testimonials for plays; and the fact suggests to the writer the idea that some day the stage may reciprocate the compliment, and write testimonials for certain preachers. The clergyman may rely upon the patronage of the clown. "The clergyman and the clown!" The idea is meant to raise a smile by its incongruity—it is a meeting of extremes. Our mind's eye pictures one of those inimitable little sketches signed "Bab." We see the Rev. Ebenezer Jones walking arm-in-arm with Sandy Boleno Brown. The clergyman has a great white tie and cast-up eyes, and carries Watts' Hymns under his arm. The clown, in full motley, turns in his knees and sticks out his tongue; a red-hot poker protrudes from one pocket, while into the other he is endeavoring to ram a leg of mutton and a string of sausages, purloined from the butcher's shop they are passing. It is very funny, this idea of the godly curate and the larcenous clown as Damon and Pythias. In the realm of fancy the companionship would only be brought about to make us laugh heartily. In real life, I have said, the meeting of extremes is more frequently pathetic than humorous; and the story I am going to tell is that of the constant companionship of a clergyman and a clown. When I have finished, you shall tell me if it is not a story for tears rather than laughter.

One day last year I was personally conducted over a well known lunatic asylum. It was a fine afternoon, and many of the patients were in the grounds. I mixed freely with them, and conversed with those who, spying a stranger, hastened to find a confidant for their troubles. They were all of them perfectly sane; they had been brought to the asylum because they were in somebody's way. One buxom young woman had been torn from her parents because the Prince of Wales had arranged to elope with her, and it was most important that she should go home again, as the Prince was waiting at Westminster Abbey for her, with the Archbishop of Canterbury, and he would be wondering why she didn't come to marry him as arranged. It was her sister who had had her put away; her sister was also in love with the Prince. I was compelled to decline the poor girl's request to knock the man at the gates down and carry her off in a swift hansom to Westminster; but I accepted a letter to his Royal Highness, which I promised to post at once. It explained the reason of the writer's apparent faithlessness. I handed it to the doctor in charge later on, and he told me that there were few visitors who were not entrusted with similar missives by some of the patients.

I also met in the grounds a venerable gentleman of benevolent appearance, who took me into a quiet corner, and asked me to lend him a farthing. I offered him a penny, which was the smallest coin I had about me. He heaved a deep sigh, and said that was no use. The Bank of England had been offered to him a bargain—the bank, with all its contents. The price was only a thousand pounds; but the Governor and company had made it a stipulation that the purchase money should be paid in farthings. The old gentleman had already saved up nearly a hundred, but farthings were getting very scarce. He would gladly give five shillings each for them if I would tell him where they were to be had.

At least a dozen of the patients wrote down for me the names and addresses of their friends, with whom I was to communicate directly I returned to town. The friends had only to be informed of the whereabouts of the captives, and release would be a matter of a few hours. I stayed in the grounds, receiving these confidences, for an hour, and should have stayed longer but for the determined attitude of an old lady, who held me fiercely by the collar of my coat while she went into very minute details of a murder which she had committed. The victim was her husband, and his crime was making faces at her. She had killed him by making faces at him—such dreadful faces, that he had died by inches, of fright. She began to show me the sort of faces that had proved fatal to her victim, and I was exceedingly glad when one of the keepers came and took her away, and enabled me to beat an honorable retreat.

I retired into the great building, the prison

of the guiltless, and was conducted through the various wards. The people inside were mostly those who were too ill or too dangerous to be trusted in the grounds. After the imbecile ward of a workhouse, the sick ward of a lunatic asylum is to me the most painful sight in the world. There was a murmur when Mr. Wilson Barrett gave us two tragedies in one evening; but in the dangerous or the sick wards of a great lunatic asylum you can see a score of tragedies all together—twenty faces, that once seen, will never be forgotten; you are gazing at the fifth acts of a dozen tragedies all at once, and as you gaze you feel how much more merciful it would be if the heroes and heroines died as they do in tragedies on the stage, instead of lingering for years in the terrible condition in which you see them.

It was not in the dangerous or the sick wards that I came upon the clergyman and the clown, but in a ward where a few quiet patients who did not care to go out were gathered together. The clergyman sat in a great arm-chair in a corner by the fire, his face hidden in the shadow. The clown sat on a low stool at his feet. My courteous guide pointed them out to me at once. Speaking in a low voice, that his words should not reach the two madmen, he told me their story. "There's a curious case in the corner yonder. You see the old gentleman with his back to the light; he's a clergyman of the Church of England. He has been here for years; quite harmless, but has suicidal mania. That's quite sufficient for his friends to have him kept here." "Has he had any great trouble, then?" I ask. "Go up quietly and look at him," is the answer I receive. I walk casually toward the little group in the corner, and give furtive glances at the clergyman. It is enough; I understand why he wishes to kill himself. The upper part of his face is eaten away by a terrible disease. The disfigurement is ghastly; no bandages can hide it. "You see," says my guide, "why he suffers from melancholia and suicidal mania; he is terribly sensitive. Even here he keeps his face away from the other patients. He was a well-known preacher once, and drew an immense congregation. Now the poor fellow yonder, who was once a famous clown, is his only companion."

"A famous clown?"
"Yes. He was the great ——— (mentioning a name once famous in the annals of pantomime).
"How did he become mad?"
"It is a curious story, as I've heard it. Years ago it used to be the custom for the men who catch clowns and harlequins after they have leapt through shop windows and doors—you know the sort of thing—to levy blackmail. The catchers expected beer money every night from the performers, and if they did not get it they would threaten to leave their man fall. The poor fellow yonder had a hasty temper, and one night he complained that the men who had to catch him were drunk. They 'rounded on him,' as the saying goes, and he declared, for their insolence, he would give them no more beer-money."

"The following night he took his flying leap through a shop window, expecting to be caught in the men's arms as usual.
"They were not there.
"The poor man fell and struck his head against a pantomime property that was lying about. He was picked up senseless, and taken to the hospital with a serious injury to the brain. He recovered his health, but his reason was gone. He has been here, harmless and quiet enough, but hopelessly insane, for over ten years."

I looked long and sadly at the clergyman and the clown as they sat together in the dark corner, and my thoughts wandered far away to the crowded theatre and the crowded church, where both in their day had held their thousands spell-bound.

Never, surely, had the much-talked-of alliance between Church and Stage come about under more tragic circumstances! I questioned my guide minutely about the strange couple who interested me so deeply. I learned that often and often, when the poor preacher was more depressed than usual, his faithful friend the clown would cheer him up and tell him strange stories of his stage career, and how once he tried to sing "Hot Codlings" to him and broke down, for the words would not come.

A clown singing "Hot Codlings" to a clergyman, to cheer him up! Is not the idea almost a Bab Ballad in itself? Yet here it happened under circumstances which would have checked the rising laugh in the most callous-hearted observer.

Some months afterward I visited the asylum again. I asked for the old clergyman, and they took me to the ward and showed me a vacant chair. The clergyman had died after a month of the most terrible torture from the ravages of his ghastly disease; but day and night he had been tended by the mad clown, who refused to leave the bedside of his friend, and when the end came, wept like a child over the cold, dead face of his departed "chum."

They showed me the great easy-chair. It was empty, for the clown would let no one sit in it. He himself sat always in the shadow on the footstool, cherishing a memory, and guarding as something sacred the seat that for many a year had been his beloved friend's.

It is the custom for the nurses now and then to decorate the wards with sweet flowers sent by the kind souls who sometimes think of their less happy fellow-creatures.

Whenever the new flowers come and the ward is made bright with them, the mad clown will quietly secrete a few in his old pantomimic way, and take them on the first opportunity to lay upon the old clergyman's grave. The kind doctor who has charge of the great asylum tells no story of his patients with greater sympathy than the one I have attempted to narrate briefly here. Whenever he can, he lets the poor old clown visit the churchyard with a keeper, and they tell me it is a sad and yet beautiful sight to see how reverently the once famous pantomimist will lay his purloined posy on the little grave.—George R. Sims in *Theatre Annual*.

Frank Marthia recently made an effort to secure the site of the old Windsor Theatre, as several capitalists were willing to rebuild it; but negotiations fell through. On Saturday he leased the lot on Madison avenue, at the corner of Fifty-ninth street, for twenty-one years. It is 150 feet square, and the building thereon is occupied by the Belgian Amusement Company for the panorama of the Surrender of Yorktown. For the remainder of the present season it will be used as a skating-rink, and then be altered into a theatre.

Wm. E. Sheridan, the tragedian, has left

San Francisco for a long absence. He has joined his wife, Louise Davenport, in the California interior. He plays a few engagements in the principal interior towns and then goes Eastward. The Davenport combination has been winning warm praises from the interior press, but has suffered peculiarly from inclement weather.

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